BRIGHTLY PREACHED

Moral Hid Behind Array of Comedy and Brilliant Lines.

VETERAN ACTOR A RARE DELIGHT

Sir Charles Wyndham Buoyant At 73 Years-Marks End of Tour.

By J. R. HILDEBRAND.

MOLLUSC; n. pl. (Latin, Molluscus, soft.) One of the leading divisions of invertebra embracing those whice have soft, unseg-mented bodies, which are usually covered by a double or a single shell, as the oyster or mussel or snail.

There are molluscs and molluscs. Hu bert Henry Davies expounded that when he wrote "The Mollusc" which apeared at the National Theater last night with Sir Charles Wyndham. One of the most insidious species of

the mollusc is the family species. Intagious. Contracted by a single member of the family it invariably spreads. There is no way to arrest the disease except by a sudden shock. Strangers coming into the household are liable to The "soft, unsegmented bodies"

Davies explains the distinction. A lazy erson, he says in effect, may drift with the tide; a mollusc never. A molluse's characteristic is a desire to cling, and it will resist any pressure with marvellous persistency.

Age Not a Factor.

Neither is mollusery affected by age. Sir Charles Wyndham, of seventy-three years, is a proof of that. The domestic last evening to see the opening per- traction as on his previous visit. variety thrives best in hotbed houses, formance of "Checkers," was in the In riding the blcycle and roller skatof the Baxter type. Under favorable capability of the cast, and to say that ing. Peter displays the skill of an exconditions it seizes children as well as the "working force" was not disappoint pert.

Mrs. Baxter, in the play, for instance, inherited it, and began to show symptoms in the cradle. Her brother recounted how she had watched files for hours, between milk bottles, when a mere chit. Passing lightly over the perfod of inoculation one can see the awgoverness, was infected. Even Tom ful

chuckling, not of the uproarlous kind.

It is distinctly English. That was shown LYCEUM-Fay Foster Burlesquers.

when an American company played the The Fay Foster burlesquers, in "Who piece in New York and Gotham didn't Owns the Baby," a two-act musical take to it at all. Sir Charles Wynd-ham brought his company there a little later and there was a differ-Theater this week. little later and there was a different story to tell. Not being bent on a long American tour and having proved his point, Sir Charles will pack up and go home after his short stay of eight weeks, which ends with his engagement at the National this week.

Sir Charles' buoyaney at 73 was the least remarkable part of his acting.

Despite his years he is not a museum for bygone dramatic methods. He does hot recall the older school of comedy even so much as that younger veteran, John E. Dodson. His success depends entirely on giving full value to the author's lines, not in the introduction of comedy mannerisms. And when occa sion demands the comedy is forgotte and Sir Charles shows a mature ability Critics Approve of Edith Wynne for expressing deeper emotions than fur

making.

In the cast are four players. Sam Sothern gave the slightest hint of Dundrenryism to Mr. Baxter and did it well. Francés Vine carefully avoided pitfalls for overacting as Mrs. Baxter. Miss Dorothy Thomas won her laurels by her personal charms, more than by her acting. In the protracted dialogue of the first act her reading was almost a monotone. She needs lessons in elecutionary and dramatic expression.

Second-day consideration can't discover much ct a plot in "The Mollusc." It was a two-and-a-half-hour sermon, bough no one in the audience suspected to the support of the support of the moral was couched in too brilft. The moral was couched in too bril-liant lines for that.

MIDWAY AND ARCADE.

Those who flattered themselves that they were "wise" to every move of the roulette wheel in the Midway, at Foureenth street and Park road, were fooled last night. The wheel was recently overhauled to

insure its perfect operation, and during

insure its perfect operation, and during the process its course was reversed. Whereas the roulette formerly spun to the left it now whirls to the right. The result was that when the hundreds who have ridden the wheel time and again tried to do so successfully last night they found all of the tricks they had previously learned of no avail.

One of the most enjoyable features of the evening was the singing of Chris Traynor, late of the Majestic Quartet, one of the most popular singing fours in vaudeville. Mr. Traynor sang from the orchestra balcony and his voice filled the Midway enclosure. He will be heard all this week in "You Are the Ideal of My Dreams," and "Angel Eyes."

Last right the new Arcade ball room was visited by scores of dancers.

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Lovel Man.

"MOLLUSC" ASERMON SUCCESS IS REGISTERED BY NEW MUSIC COMEDY

'A Skylark" Justifies Henry B. Harris' Invasion of a New Field-Baltimore and Mt. Olympus Furnish Setting for Novel Production.

trip, are incidents in "A Skylark," Henry same time retains a plot that is per-B. Harris' latest musical show, which sistent despite the originality of his the Columbia Theater.

ing, four or five musical numbers that are far above the average, and numerous catchy lines are the most noticeable features of this latest Harris venture, the initial production of which was marked by a finish and smoothness seldom seen on a "first night."

To offset the strong points of this musical fantasy, however, are some noticeable drawbacks. Some of the music is not musical. A few of the jokes are not new (noticeably Jupiters "pun" about the popular idea of spending eternity, which is as old aimost as Olympus itself), a little of the humor is near-low comedy, and there are one or two tiresome stretches, particularly in the first act, which might easily be eliminated. eliminated.

"Study up on your m'thology" is the

Since the show was not new to Wash-

During that third act, when

MAETERLINCK'S PLAY

GIVEN HIGH PRAISE

Matheson in "Sister Beatrice"

At Opening Performance.

NEW YORK, March 15 .- Lovers of the

From Baltimore and other American points to Olympus via the good ship Pegasus, on a personally conducted tour produced a musical comedy that clearby Neptune, who uses stage thunder and ly oversteps the bounds into light operalightning to induce tourists to take the in one or two instances, and at the had its premier production last night at treatment. The first act is a preface for the scene in the land of the gods

Gods and goddesses frolic about and sing up-to-date songs and disport them selves as many mortals do, and Juno takes lessons in filtration to make Jupiter jealous.

Originality of conception and the beauty of its stage setting and costuming, four or five musical numbers that are far above the average, and numer—

To the scene in the land of the gods, but the characters are not lost in the general shuffle and the transition from earth to Olympus is made without an awkward break. In the cast are found a number of names familiar to Washington. May De Sousa and Grace King who, with their mother. Anna Boyd, make the trip to Olympus. John Slavin, remembered of old in "A Knight for a Day." appears as a naughty cut-up from

"Study up on your m thology" is the advice given Reuben Sn ith by the ruler of the immortals, which isn't a bad tip for those who are going to see the show.

Molluscularity is not laziness. Mr.

'CHECKERS" HOLDS 'PETER" IS BACK OLD POPULARITY FOR WEEK'S RUN

ington, the chief interest of the large a return engagement at Chase's th audience, which went to the Academy week. He seems to be as popular an at

ing would be putting it a trifle more Peter's success, there is no disputing

being worthy of mention

governess, was infected. Even Tom Kemp, fresh from Colorado, who finally eradicated the disease, almost succumbed before he was acclimated. The symptoms of the ailment are a general inaptitude for locomotion, a marked aversion to approaching any conclusion, a hard-shelled selfishness, not thoughtless, but premeditated, and absence of will power save in the process of infecting others.

This topic is for scientific research and careful exposition. Mr. Davies did both and took full advantages of opportunities for clever lines. But he escaped being satirical and showed infinite patience and kindness, as any physician would.

English Humor.

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with the catchy name of "Les Apache

In it is introduced the famous Apach dance, typical of a Paris novelty being exploited in this country with a certain amount of interest and popularity. Mile. Minnie Amato and Mons. Aurelio Coccio, are the star performers. Their dancing was far above the ordinary. The Watson Sisters and the Imperial Sextette, with their singing and clog dancing made a hit in the olio.

The two burlesques are strong in comedy and song. Harry Campbell and Thomas Robinson were the chief fun makers. typical of a Paris novelty bei

Rutan and his "Song Birds" carried

The "Song Birds," Dorothy and Ellis Armstrong, aged three and five years, espectively, introduced themselves from box and straightway sang their way to favor with the audience. Subsequently they made love delightfully and quently they made love delightfully and Miss Dorothy won a whirlwind of applause by her clever dancing.

Alithia, the clafrvoyant, appearing afternoon and evening, mystified the house by the accurate manner in which she gave the date of coins, called the denomination of bills and the series umber of the bill and described various articles to which her assistant pointed as he bassed through the audience.

mystic are loud in their praise today for the production of Maurice Maeter-linck's "Sister Beatrice," as presented last night at the New Theater by a company headed by Edith Wynne Mattheway. erce. Chris Trainor made a hit in several illustrated sengs and the Dailey Brothers, tumblers and head balancers were well received. The Venetian Street Singtheson.

The play, usually regarded as one to be read, instead of acted, was well received. The afternoon performance the Julia Levy Family, famous cornetists, gave an excellent performance as did also good, and that the scenic effects were the most beautiful ever seen on a New York stage.

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tion As An Emotional Actress.

From the moment she entered the Madam Oily held all spellbound by her her supporting company in a maryelous portrayal of a woman's love play. for a man. Though the love was illicit, she engaged sympathy and commanded respect for that love by her finesse and delicacy and splendid emotional acting.

As Helene, Countess Brechebel, whose father had married her to a colorless and stupid nobleman, she was unhappy until she met Robert De Clavignon, an aristocratic gambler. She fairly thrusts her love upon him and when he loses the fortune of his employers in a game of baccarat she accepts a living death by selling herself to an old suitor in order to raise the money which will save her lover from disgrace. Her sacrifice avails nothing, for De Clavignon puts a bullet through his brain before he learns that the necessary funds have been raised.

The orchestra was of grand opera size, being made up of members of organizations from various theaters. The performance was staged under the direction of Fred Berger.

The dramatic feature of the entertainment was the one-act Alfred Sutro play, "The correct Thing," presented for the first time in Washingston by Miss Margaret Anglin, Eugene Ormende, and Gertrude Swigatt. The scene of the play was laid in the drawing room of St. John's Wood, London.

Miss Trixie Friganza made merry in an assortment of songs and "stunts" from "The American Idea," in which second act of "Baccarat" from the Belasco. A large part of the Columbia according to the company brought the second act of "Baccarat" from the Belasco. A large part of the Columbia according to the company brought the second act of "Baccarat" from the Belasco. A large part of the Columbia according to the company brought the contingent repeated parts of "A Sky-lark."

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"Baccarat" did not tell a new story t was old and threadbare, and it taught no lesson. In the hands of less skillful perhaps only fair melodrama, but its nterpretation in the hands of Madam olly and Thurlow Bergen, as Clavignon, nade it intensely interesting from the oment the explanatory lines were out f the way until the curtain went down

In Bergen's love scenes with the puntess, which were passionate without ie slightest touch of suggestiveness, als work was excellent. His best work, however, was in the third act. He held he stage alone for five minutes just before entering his room to end his life. During that period he did not utter a word. He effectively conveyed his emodern by facial contentions and hy considerations. lons by facial contortions and by con-ulsive movements of the hands, and acceeded admiraoly in working his audience into a state of tense expect-

As an emotional actress Madam Olly was superb. It was difficult to believe hat she learned the English language only a year ago. There was a trace of serman accent, but it added to, rather than detracted from, the effectiveness f her demonstrations of passion and She carried her audience asily from her first characterization of passion, from passion to rage, and an-There was nothing unreal in her inter

The stage settings were excellent, but

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The orchestra was of grand oper

lark."

Perhaps the greatest applause greeted Sir Charles Wyndham, when he made a brief address to the "youngsters" from his point of vantage of seventy-three years. Chase's Theater, the Academy, the Gayety, and the Lyceum contributed to the afternoon's entertainment. Miss Elizabeth Forney did a dancing specialty.

The size of the audience assured a goodly sum for the fund.

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